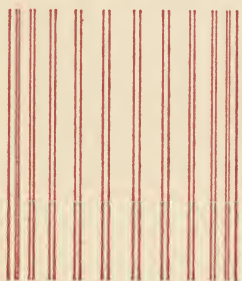




COLUMBIA LIBRARY COLUMNS



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Frederick Rolfe, Baron Corvo, Writes to Wilfred Meynell

MIRIAM J. BENKOVITZ

IN 1893, Frederick Rolfe, Baron Corvo, best known today as author of *Hadrian the Seventh*, wrote six letters to Wilfred Meynell, author, editor, and husband of the poet Alice Meynell. All except the second letter, the one dated February 21, 1893, are hitherto unpublished. Although it seems unlikely, there may once have been seven letters. Meynell attached the letters to a copy of the second impression of Rolfe's *In His Own Image*, given him in 1924 by Shane Leslie, author of the introduction to this second impression. The book eventually came back to Leslie, who recorded the fact that he had given it to Meynell and that Meynell had affixed to it "seven unpublished letter[s]" decidedly in "Corvo's character." But on an envelope in which he placed the book, Leslie labeled them "FIVE CLINKING AMUSING BEGGING LETTERS." Obviously Leslie was mistaken in that statement, and the logical conclusion is that he was wrong in both instances, that Corvo addressed only six letters to Meynell. These six letters and Leslie's copy of *In His Own Image* are now in the Rare Book and Manuscript Library, the gift of Stuart B. Schimmel.

Rolfe wrote these letters between February 17 and June 9, 1893, from 162 Skene Street, Aberdeen. That was the address of a lodging house into which he had settled himself shortly before October 13, 1892. He had done so with reluctance. Indeed there was little he had not done with reluctance and from necessity since the first

Opposite: Frederick Rolfe, Baron Corvo, ca. 1889 or 1890,
at Scots College, Rome.

Saturday in May 1890. On that day, May 3, because he would not accept his dismissal and would not go willingly from the Scots College in Rome, where he was a probationary candidate for priesthood, Rolfe was removed bodily. When a servant carried him out of the college on his mattress, blanket and all, by Order of the Rector of Scots College, Rolfe's dearest aim in life was defeated. He had yearned to satisfy the "Divine vocation to serve God as a secular priest" since the age of fifteen; and for twenty years after his expulsion from Scots College, Rolfe was faithful to a vow of celibacy so that he could be ready for an invitation to priesthood which he was sure would come. It never came. Not surprisingly, he called his dismissal "life's great disappointment," one of the "many incredibly cruel and unspeakably hideous happenings which marred . . . and soured him." He was, he said, "driven" from his road, "thrown out" of his stride, thwarted in his "sole ambition, utterly useless."

At the same time, Rolfe's faith was unaltered. From the day of his formal conversion to Catholicism on January 3, 1886, Rolfe at no time faltered in his belief that Christ had built his church inseparable from Peter and to him only had given the keys of the kingdom. More than once Rolfe declared that "in the Faith" was all his "heart and soul," and over and over he asserted his unwavering belief in "God, the First, the Last, the Perfect, the Supreme."

Nor was Rolfe's attitude toward his fellow Catholics changed in any way. Rolfe scorned almost the entire English-Irish membership of the Church. He said plainly that the English faithful were "physically and mentally hebeate, exolete, effete" and all in all "intolerable." He rarely respected them as men or as co-religionists, and he mocked their understanding.

Even so, Rolfe was determined from the day of his acceptance into the Church of Rome to lead a Catholic life among Catholics. Conversion to him was not merely a matter of faith: it included as well what he called "temporalities." He viewed Catholicism as a huge brotherhood to which converts ought to be "welcomed

and made snug for life" by the members of their "new faith." So firm was his conviction and so incomprehensible to him others' failures to act on it that he drafted for publication over the name Bellator Romanus a letter with the title "The Way the Papists Treat their Converts." *The Manchester Guardian* published it in June 1891 as "Converts to the Roman Church." The letter is mild, even apologetic, but it states without question Rolfe's belief in the obligation of members of the faith to provide for its converts. He refused to accept the fact that his fellow religionists are a part of humanity and their behaviour, like all humanity's, rarely godlike. In his own case, Rolfe expected his fellow Catholics to welcome him and to meet his demands, to offer him any and every assistance he might need or want, whether it meant a sympathetic ear, advice, lodging, or cash. Furthermore, as in his letters to Meynell, Rolfe insisted that he alone define the exact nature of such help.

Rolfe was fortunate enough to find refuge and support soon after his removal from Scots College, although at first he had considerable difficulty. He had no place to sleep, no food, and no money to pay for either. He turned to Father Peter Paul Mackey, a British scholar in Rome, who reluctantly provided Rolfe with three days' bed and board at the Hotel Minerva, an inn which faces Bernini's small marble elephant and obelisk on the Piazza della Minerva. When his three days ran out, Rolfe cadged a meal here and a bed there from the few people he knew in Rome. From one he demanded £50 in order to return to England in comfort, and once he appealed to the British Consul for repatriation. Neither was forthcoming. For all of this, Rolfe blamed the rector of Scots College and told him so in a letter which asked whether he was willing to see Rolfe "starve in the streets" and whether "such a public scandal" was "to go on forever."

At last Rolfe had substantial help from the Duchess of Sforza-Cesarini, widow of Lorenzo, Duke of Sforza-Cesarini, an English woman, and a convert. Rolfe had known her grandson when the boy was at school in England and Rolfe a schoolmaster. As soon

as she heard Rolfe's story of failure and deprivation, she gave him refuge in her palazzo on the Corso Vittorio Emanuele, made light of his problems, and invited him to go with her for the summer to her palazzo at Genzano. And there he went, "all sad, with half-shut eyes of a dreaming prisoner."

That summer at Genzano was all ease and pleasure. The palazzo and the beauty of its situation enthralled Rolfe. He had at hand the archives of the Sforza-Cesarini for study. He wrote studiously, sending off letters and manuscripts to English periodicals; he renewed an interest in painting and photography. And he wandered in the Alban Mountains, usually with a group of seven young boys whose leader Toto Ephoros later gave his name and person to Rolfe's book *Stories Toto Told Me*.

But summer faded to autumn, and for Rolfe, increasingly restless and bored with comfort, it was time to move on. In late October or early November, Rolfe went back to England. Because the duchess had provided him with funds and promised him several more presents of money to help him start to earn a living, Rolfe's homecoming began well enough. He went first, as nearly as his movements can be traced, to Lymington, a quiet Hampshire village. From there he moved west to Christchurch, a pleasant town not far from Bournemouth. Rolfe had visited Christchurch briefly in 1889, when he made a few acquaintances. Among them was Joseph William Gleeson White, book collector, owner of a stationery shop and library, editor of a collection of others' verse, and, with his wife Nancy, the center of Christchurch's artistic and intellectual life. When Rolfe came to Christchurch this time, he brought with him a new name, Baron Corvo, bestowed on him, he said, by the Duchess Sforza-Cesarini. And as Baron Corvo, complete with *cartes de visite* and letterheads displaying his baronial name and a crest showing a crown and a raven, he began his stay in Christchurch as the guest of Gleeson and Nancy White in Caxton House, a building at 10 High Street in which White housed himself and family, his shop, and a bakery.

Almost at once, Rolfe initiated a busy, pretentious life. First he



Wilfred Meynell about 1900.

engaged lodgings in Toinham (now Tynham) House, a well-appointed rooming house operated by Charles and Dorothy Gardner. Meanwhile, Rolfe kept in touch with the Whites by having tea or dinner or both with them frequently and by hiring a small studio in Caxton House. There or in his room at Toinham House, he wrote articles and poems, some of which appeared in the *Paternoster Review*; he began to draft fiction; he experimented with colour photography, not heretofore known; and he “translated” his photographs and drawings onto sized linen to create arrases for the Church of the Immaculate Conception and St. Joseph, the only Catholic church in the town.

Rolfe, or Baron Corvo as he preferred to be known, also established himself as a part of the life of the town. He discussed photography with Alfred Mallet, who provided him with photographic supplies, and he stopped for talks with one or two locals at the Red Lion, a pub. He visited with Swanson, a priest, and with Risdon Sharp, a lawyer; he walked the streets with a camera, which enabled him to talk with more and more boys; and he helped Mrs. Bell, wife of the artist Arthur George Bell and writer under the name N. D’Anvers, prepare a book on Rome for publication.

Rolfe’s pleasant ease was supported by the Duchess of Sforza’s remittances. But by August 1891, the Duchess’s generosity came to an end. She had concluded that Rolfe was incapable of earning, and his allowance was a strain on her finances. Although she had told him so in spring, by late summer Rolfe had changed his way of life not at all. He kept his status as the arrogant Baron Corvo with frequent references to a bank account of £100 in London and to his “Italian grandmother,” by whom he meant the Duchess. He also kept his creditors at bay, especially the Whites, the photographic supplier Mallett, and his landlord Gardner.

But Rolfe never knew where to stop, how to keep his balance. With the idea of strengthening his pretensions to affluence, Rolfe offered to buy Caxton House, White’s property in Christchurch,

valued at £11,300. As security for his bid, he suggested property which he claimed to own. Of course, Rolfe's tender was a false trail. He had no property, and he had no means of securing £11,300. When another resident of Christchurch also made an offer for Caxton House, Rolfe had an opportunity to withdraw without loss of face. He might better have done so and relied on his standing to keep him afloat a while longer. Rolfe, however, was all too often captured by his own fancies, and he came to believe this one. In January 1892, he allowed White's solicitor to investigate his offer and of course its emptiness was immediately apparent.

Even though Rolfe loudly protested his solvency, no one believed him. His creditors hounded him, and Gardner, his landlord, evicted Rolfe. Briefly he managed to beg lodgings. When these came to an end, he sold a few possessions for 5s; and with that and talk of cold weather, he induced Gardner to take him in for a few days. Meals, however, were still a problem; so he began to drop in at the Bells'. After providing him with three dinners, Mrs. Bell refused to admit him to her home. He turned to the Whites, who fed him dinner for a week. Meanwhile, convinced that every acquaintance in Christchurch must regret any unhappiness he might suffer, Rolfe talked of enlistment in the army, and he secured a ticket admitting him to the workhouse. When no one opposed his using it, Rolfe tore up the ticket. Then, prevented by Gardner, his landlord, from taking his camera and a trunk filled with papers, Rolfe was forced out of Toinham House. Baron Corvo now could do nothing but leave Christchurch. Declaring that he would return in a fortnight and pay his debts "as he was going to *buy the Turkish Baths Bristol or Clifton*," Rolfe boarded an afternoon train to London.

In London, Rolfe tried for the first time to get help from Wilfred Meynell. Born in 1852 at Newcastle-on-Tyne and reared there as a Quaker, Meynell had converted to Catholicism when he was eighteen. Three years later he moved to London, determined

to earn his living in some literary way. On his arrival, Meynell went to live, as did many young Catholic men, at the priests' house at St. Etheldreda's in Ely Place, Holburn. Father William Lockhart, another convert, was rector there. He was also a journalist, an author, and an editor of Catholic periodicals. Through Lockhart and his friendship with Archbishop Manning, Meynell secured *The Weekly Register* to edit and to own. By 1892, when Rolfe first attempted to get help from Meynell, he was happily married to Alice Thompson (whom he met through Lockhart), the father of several children, literary advisor to the publisher Burns & Oates, and editor not only of *The Weekly Register* but also of *Merrie England*, a monthly of his own invention.

Rolfe approached Meynell owing to Father Lockhart. When Rolfe reached London, he had gone first to St. Joseph's Convent in Chelsea and asked for a night's lodging. The Convent refused. Rolfe disdained their suggestion of a "common Lodging-house" and set off for the long, cold walk to Ely Place and St. Etheldreda's. After attending mass there, he explained his predicament to Father Lockhart and thus found shelter.

Rolfe's stay at the priests' house was brief. He soon moved to an address, now unknown, in West Hampstead. From there he attempted to interest W. T. Stead, editor of *Review of Reviews*, and Herbert Alford Vaughan, recently appointed Manning's successor as Archbishop of Westminster, in some sort of scheme involving photography. Vaughan proved indifferent, but Stead authorized Rolfe to buy photographic supplies. Then Stead's medium declared that Rolfe was unreliable; so he was forced to return the camera to Stead, and that project came to an end. Meanwhile Father Lockhart had written a letter to Wilfred Meynell in Rolfe's behalf and now urged the penniless Baron to get advice or help toward literary work from Meynell. Apparently, however, he left Lockhart's letter unopened and soon forgot it as it lay in the clutter of papers on his desk. Lockhart's recommendation was ignored: Rolfe called on Meynell eight times without seeing him.

How Rolfe survived is a mystery. If he turned for help to his family, his mother and brothers, that fact is unrecorded. No friends, if he had any except Lockhart, came to his relief. He made no effort to find work outside photography or drawing and paint-



Self-portrait of Rolfe, 1903.

ing. With those, he faced only failure. He might easily have fallen into despair or apathy. Instead, Rolfe endured, steadfast in his disdain for his co-religionists who failed in their duty to him and in his belief in himself as one of the “artificers of transcendent genius.”

In summer, Rolfe decided to go to Scotland, to Boyndlie House near Fraserburgh. Just before his effort at priesthood, Rolfe had been the guest there of its owner John Mathias Ogilvie-Forbes, once an Anglican minister and a missionary in Ceylon but now a faithful convert to the Roman Church. Ogilvie-Forbes took Rolfe in but at once secured a position for him as tutor to Cuthbert and Malcolm Hay, orphan boys in the care of Miss Georgina Hay of

Seaton, their aunt and a relative of Ogilvie-Forbes. Rolfe had assured him and Miss Hay that he was only awaiting some definitive action on the part of Hugh Macdonald, Archbishop of Aberdeen, before moving on to fulfill his "ecclesiastical aspirations." He hoped to stay at Seaton until that happened. But his plans were as futile as his aspirations. The Bishop was not impressed with Rolfe, and Miss Hay developed a sharp distaste for him so that his stay at Seaton, which commenced in July 1892, ended in mid-September.

From that time until months after the correspondence with Meynell ended, Rolfe's life was a series of follies, frustrations and dubious manoeuvres. When he left Seaton on September 19, 1892, Rolfe went at once to Strichen as the guest of Father Alexander Gerrie, priest of the tiny parish. Rolfe promptly began to get photographs ready for competition at Aberdeen's Home Industries Exhibition, scheduled for October 13 and 14. He was confident that his photographs must win awards. Time for such work and life in the priestly environment at Strichen proved so congenial to Rolfe that he established himself as a lodger with Father Gerrie, using money earned as tutor to the Hay boys to pay for his keep. Bishop Macdonald, however, disapproved of Gerrie's having a lodger no matter how "servicable" the lodger's money might be. Rolfe declared that he was "hunted out of the priest's house at Strichen." Certainly he had no choice but to go.

Shortly before October 15, Rolfe took himself to Aberdeen, where he found lodgings in a house operated by a Mr. and Mrs. Lamb at 162 Skene Street. After considerable talk about his dietary requirements and boasts about his allowance, which he no longer received from the Duchess of Sforza, and non-existent property in Ireland, Rolfe paid for two weeks' bed and board. It was the only payment, except for a shilling or two offered with weak excuses, which Rolfe made at Skene Street despite a considerable stay.

His photographs shown at the Aberdeen Exhibition won none of the seventeen awards; so, a week or two later, he applied for

work to the firm of one of the judges for the photographic division, Messrs G. W. Wilson & Co. He was so eager, he said, to improve himself in the “photographic art” that he accepted a “boy’s place” subject to the “ordinary rules of the works” at a



Painting of Saint Aloysius by Rolfe, ca. 1885, used by John Gambril Nicholson for his bookplate.

wage of 12s 6d. But Rolfe at no time did a boy’s job. He was constantly “messing about, coming and going when he liked, pretty much doing what he liked” and telling “enormous yarns” to support condescension toward his fellow-employees. After more than two months of this, Wilson dismissed Rolfe. Rolfe refused to be dismissed, and he returned to his work day after day. Wilson then put his decision in writing. Rolfe replied with an offer to invest

£1000, an act as impossible as his offer at Christchurch to buy Gleeson White's property; and he continued to go to his job until he was threatened with ejection by the police.

None of this prevented Rolfe's giving careful attention to his own concerns. He was not averse to work. To the contrary; but as in everything else, the work had to be at his own pace and on his own terms. In this instance, denied priesthood and having earned nothing from his meager and minor publications, Rolfe had determined to make his way through photography. While he was "messing about" at Wilson & Co., he had used the firm's facilities to make real developments with flashlight and submarine photography. In fact, the British Admiralty later credited him with the invention of submarine photography, and his flashlight photography aroused the interest and admiration of Henry Tuke, the artist, as Rolfe reported in his letter of March 20, 1893, to Meynell. Even so, Rolfe made nothing from that or from anything else in those final months of 1892 and the early ones of 1893 so that he was especially grateful for the first of Meynell's letters.

Precisely why Meynell wrote the letter and those which followed, all now lost, is impossible to explain. Doubtless they were owing in some way to Father Lockhart and even more to his recent death. Doubtless Meynell was acting, however tardily, on Father Lockhart's request. That he had not done so earlier apparently troubled him. Meynell's gift of the £10 which accompanied his second letter adds weight to that conjecture.

The £10 and Rolfe's refusal of more such gifts may have set a pattern for his future behaviour. Even while he was evading overdue payments for his keep and soliciting friends and acquaintances to invest money in him, Rolfe was turning down gifts of money, calling charity a "deridable futility," calling himself a "life long fighter against becoming a sponger," and insisting that "alms" nauseated his "stomach more than emptiness." Perhaps he thought such an attitude might lead to greater munificence. Besides, Rolfe meant to dictate the nature of help others provided.

Certainly, in this instance, Rolfe's illusions as to his ability, not his obligations, prescribed his demands on Meynell. None of the £10 went to his landlord at Skene Street. Rolfe used it to buy photographic equipment. He turned down the job Meynell made available to him through a "Mr Thompson," whom Meynell identified in a note written on Rolfe's fourth letter as owner of the *Aberdeen Free Press* and "other publications." And finally, Rolfe asked Meynell to buy at seventy guineas each, three paintings done "in monochrome."

Meynell had got in beyond his depth. He had little familiarity with the lofty self-esteem Rolfe's letters manifested. Rarely does a man in Rolfe's position see himself as an entrepreneur with a "scheme" which warrants a lawyer, in this case Charles Kains Jackson, London solicitor and editor of *The Artist and Journal of Home Culture*. Rolfe's expectations were too vast for Meynell, a man with a wife and children to support and a very modest income. Worse, he may have found Rolfe threatening. Compared with letters Rolfe wrote in later years to men from whom he asked help, these to Meynell are mild and controlled. Yet, in them is the suggestion of the vicious denigration Rolfe would exert in future. An implicit threat is certainly apparent in the last letter. Rolfe's wish to publish Meynell's letters and, in the same paragraph, his account of a "Protestant curate," very likely James Comper, rector of Aberdeen's Saint Margaret's Episcopal Church, who fed him and wanted nothing in return must have startled or even alarmed Meynell. Whether "spitefully" or not, Rolfe meant to use Meynell's letters as an example of the evasion of Catholic obligation on which Rolfe harped. Meynell had done what he could and more than he had cause to do. In return Rolfe threatened Meynell with his own kindness. It was a harsh experience for a gentle man to undergo.

These are the letters with dates and punctuation exactly as Rolfe wrote them.

162 Skene St. Aberdeen.

Feb. 17th 189[3]

My dear Sir

I can only say that your letter was a great surprise to me & that I am deeply touched by its kindliness.

Perhaps you may remember that 2 years ago Fr Lockhart (on whom be blessing) wrote you very earnest recommendations on my behalf. I do not think now that you knew that I called 8 times without ever being able to see you.

As you are good enough to say that you are willing to be of use to me I will trouble you with the following particulars.

I have been honoured with unusual powers of design & the faculty of creation & criticism to no small degree. I am learned in art and literature ancient & modern. I am entirely original. My turn of mind is nothing but ecclesiastical. I want nothing but to know that I am devoting my talents to the Church. To descend, I am a photographer & have learned all the technique as a factory "hand" at Wilsons. My inventiveness has stood me in good stead & I can do things which no photographer has ever done. My speciality is instantaneous work & flash light. All ecclesiastical & artistic work. I have incubated a scheme which has a distinct business value.

I am powerless to work these things because my goods are in pawn. Therefore it is necessary either:—

- (I) To release my goods & give me a capital to start on.
- (II) Or for some capitalist to back me up by taking me & my devoted services.

Will you advise me?

Faithfully yours

Frederick William Rolfe

162 Skene St. Aberdeen.

Feb 21. 1893

My dear Sir

Many thanks for your kind letter & enclosure. The latter I shall immediately lay out in the printing & publishing of some of my photographic studies & in the endeavour to get my work known, & I beg you to convey my respectful thanks to the donor. One would certainly think that with my talents there would be no difficulty of getting employment but the horrible misery I have endured during the last 7 years has only proved to me the impossibility of doing anything without either capital or a backer-up.

I know one thing & I can safely say it. It is that I have done more than any body would deem possible in the search for a sphere of work. I have answered close upon 500 advertizements & made myself a nuisance to every body by my pertinacity in worrying for interest. All for no good. I am a very methodical person & have kept a careful note & record of my every action.

As a matter of fact I know perfectly well that my powers & the singleness & rectitude of my conduct added to the simplicity of my habits & my divers interesting experiences of men & things, cannot possibly fail to meet with success when they have once found a sphere of operation & a chance.

Perhaps then you will let me point out two ways in which you can help me simply by wielding the influence you possess on my behalf.

I You can take me onto your staff at Burns & Oates. There are 100 ways in which the originality & versatility of my mind could well be exercised there. I know that I should put out blossom to an astonishing extent in such an atmosphere & on the salary you should pay me I should be able to live & by degrees pay off my debts for that is what worries me to death.

II You can give me the use of some columns in your paper to plead my own cause. I have in MS a series of letters intended for a public character, illustrating my wants & the exact & easy thing it would be to correct them. Let me have the use of your columns to explain my-

self for a few weeks & I have a faith to move mountains. The condition of converts ought to be interesting to Catholics ought it not?

One reason by the way why I fail to get work is my horrible appearance. A shabby badly dressed person with a wan face haggard with the worry of 7 years torment & insufficient food stands no chance in this world. I should say that there are some other men converts of mine & with me who are in the same boat with me now & I want you to "help me to need no aid from men that I may help such men as need."

Faithfully yrs

Frederick William Rolfe

Would you care to see any of my work?

3

Private

162 Skene St. Aberdeen.

March 20. 1893

My dear Sir

To any person who wishes to take me out of my present plight & give me just a fair chance of making my living by the use of the undoubted powers placed in me, I shall be pleased to unfold my exact condition & give every facility desired for investigation of my bonafides.

But the dreadful suffering, mental as well as physical, the deprivation of all refinements & almost of all necessities of life, the distracting humiliations of my Catholic life, added to my weakness of character which has hitherto permitted me to accept charity, *knowing perfectly well that it is only a prolongation of my agony & can effect no permanent good*, (I allude to sums of money similar to those you have sent me,) have all reduced me to the condition known as madness.

I have however sufficient knowledge of my duty & strength of will to fulfil it, to resolve now, in justice to others as well as to myself to take no more money except as payment for work done. It is too de-

grading. I perfectly appreciate the kindness of heart which offers to me these temporary reliefs but do you not see how wrong it is to go on taking them when I know from 7 years experience that they are quite useless to effect a permanent cure of my disease.

Please convey my thanks & my sentiments to the gentleman who has offered the £10. If you have told him my name I hope you will also tell me his.

For the rest, if you can help me to work which I can do & which it rests with me to make permanent, & a decent suit of clothes to show myself in, or on the other hand if you can find me a patron to finance the trade I have perfected myself in you will do the best day's work of your life. More I will neither ask nor accept.

I will however presume upon your kindness to ask your advice.

I have discovered the secret of colour photography. It is wonderful. Mr H. S. Tuke, the painter of "All hands to the Pump," writes me "If you can get those colours otherwise than accidentally it ought to be worth something."

I have communicated with the Patent Editors of "Pearson's Weekly" Messrs Rayner & Co 37 Chancery Lane, who offered to secure me a "Provisional Protection" for 9 months for £44.0. I said that I could not afford anything & this morning they have written offering me the same for £33.0. I have given no particulars of my discovery to anyone.

Can you tell me what is best to be done?

Faithfully yours

Frederick William Rolfe

162 Skene St. Aberdeen

May 2. 1893

My dear Sir

I apologize for having thought you as indifferent about me as the rest. On the understanding that I am merely to discuss with Mr Thompson my ideas for the future I am glad to call upon him though I have not the slightest hope that any good will ensue because I know from past experience how my appearance is against me. However it shall not be said that I have neglected any opportunity. You say that I do not read your letters. I must be allowed to say that I do nothing else but read them & if I have been wrong in my reading it will be the fault of my mental calibre & not yours. But a man who does not dine cannot be blamed if his wits are rather blunted.

I shall see Mr Thompson then as soon as possible & let him know what I can do & what is necessary to enable me to do it. I should be obliged if you would say whether you wish me to place myself under his *direction*, or to receive his advice only.

Faithfully y^{rs}*Frederick William Rolfe*

162 Skene St. Aberdeen.

June 3rd 1893

My dear Sir

I presume from your silence that you will do nothing more in my case. You may know that Protestants, to whom we converts apply for work, want to know how we became reduced to such a condition of helplessness, & they invariably ask "Why dont your own people do something for you?" I desire to be able to show that I, for one, have tried my utmost to induce my "own people" to help me to use my powers for the earning of a livelihood, and I therefore ask your permission to use the correspondence which has taken place between us to this end.

Faithfully yours

Frederick William Rolfe

162 Skene St. Aberdeen.

June 9th 1893

My dear Sir

I am always ready to take off my hat to my superior & I must do so to you now, for I can never hope to equal you in the graceful art of letter writing. You have been able to place me completely in the wrong by the exercise of this power & I can only regret that the facts of the case do not justify the statements on which you have built up your summary of me. I must ask you to glance over the following notes which I feel compelled to append to certain passages in your letter of this morning.

"From your letters I gather that I cannot" (be of any use)

Note i. I have over & over again reiterated that you can be of the greatest possible use, & I have implored you to allow me to lay the details of my Scheme before you. You have given me no permission to do this.

"If you had told me at the first that you would decline all opportunities of work except in connection with your patent I should have known better how to act."

Note ii. I told you from the first that all I asked for was to set my goods free from the distraint because without them I was powerless. Then I would have been able to make not only my living but to repay whatever sum was lent to me to start to work at the work I could do.

"You have been at work for long on these matters without results."

Note iii
For want only of a suitable apparatus, & the means to work it.

"If you will show me any way I can accept as practical I will make the attempt."

Note iv
I will do so.
At the present moment there are

162 Scheme St. Aberdeen. June 9th 1893

My dear Sir

I am always ready to take off my hat to my superior
I must do so to you now, for I can never hope to equal
you in the graceful art of letter writing. You have been
able to place me completely in the wrong by the exercise
of this power I can only agree that the facts of
the case do not justify the statements on which
you have built up your summary of me. I must
ask you to glance over the following notes which
I feel compelled to append to your ^{certain passages in} letter of this
morning

"From your letters I gather that I
cannot" (be of any use)

Notes I have over & over again
reiterated that you can be of
the greatest possible use, I
have implored you to allow
me to lay the details of my
Scheme before you. You have
given me no permission to
do this.

"If you had told me at the first Notes I told you from the

Opening pages of the final letter written by Rolfe to Meynell, June 9, 1893.

that you would decline all opportunities of work except in connection with your patent I should have known better how to act."

"You have been at work for long on these matters without results."

"If you show me any way I can accept as practical I will make the attempt."

first that all I asked for was to set any goods free from the distraint because without them I was powerless. Then I would have been able to make not only ~~the same~~ my living but to repay whatever sum was lent to me to start me to work as the world could do.

Not iii.

For want only of a suitable apparatus, the means to work is.

Not iv.

I will do so.

At the present moment there are three pictures of mine in monochrome. St Michael & the dragon (photo enclosed) St Gabriel & St Edmund R.M. on exhibition at Rifford's Galleries, Union St

three pictures of mine in mono-chrome, St Michael & the dragon (photo enclosed) St Gabriel & St Edmund K. M. on exhibition at Gifford's Galleries, Union St Aberdeen. I also have here a design for a window St Raphael nearly finished. The price of these is seventy guineas each & I am prepared to furnish from each a working cartoon for a window or a panel of tapestry. You may know what Mr Thomson thinks of my powers of design from the fact that he jumped at lending me £ 5 on the security of a set of capital letters for "Good King Wenceslas." Find me then a purchaser for these works. That will pay my debts, enable me to put on clean clothes, & to make my living *by the use of the powers & materials I have.*

"I think you agree with me that mere sums of money for your maintenance are not likely to serve you—"

Note iiiii

Yes. I agree with you.

I will not degrade myself to take tips. I have good goods to sell & the money I shall make by them will serve for the capital on which I can do all that is necessary for myself & by myself. I want no one's alms.

"I am disappointed that
you do not try your hand
as a reader—"

Note v.

I will not take up a fresh
trade because I have already
a good one at my disposal & I
am too wearied with my struggles
& starvations to give my atten-
tion, at 33, to a new, & *uncertain*
occupation.

To the above I must add that I have written down my scheme, and it is at present in the hands of a lawyer in London, whose name you may know, & who shall be told of your desire to interest yourself in me if you wish it.

I must beg your pardon for sending this letter unstamped. I have not had a penny for the last ten days & I shall not have until I am paid for some pictures of mine which have been bought by the "Studio" for the June N°. Meanwhile I get my food from a Protestant curate here who is a good fellow & knows perfectly well that there is no intention on my part to repay him by my apostasy.

If there is anything more to be said may I ask you to say it at once & put me out of my misery. If not, tell me definitely that I may use the letters you have favoured me with to show (not spitefully or anything of that sort) that I have asked help of Catholics & they have not helped me.

Faithfully yours

Frederick William Rolfe

Memories of Miss Moffat

PHILIP BUTCHER

ONE of the paintings Adelene Moffat exhibited at her one-woman show at New York's Argent Galleries in 1942 represented a house in Shanghai and another depicted a flower market in Hong Kong. In notes she made about the pictures the octogenarian artist and world traveller said she had landed in China "the day after the Revolution." When she reached Peking, where her hotel room was on the same corridor as that of General and Madame Chiang Kai-shek, she admired the young Chinese officials and officers she saw in the lobby. Her train into the war-torn city, one of the first to enter in three weeks, was packed with people and heaps of amazingly varied luggage. Because she was tall, her lap was less slanting than those of fellow passengers whose feet barely reached the floor. "I held a Chinese lady, who held on her lap an eight-year-old girl, who held on hers a two-year-old boy, who held on his a dog of uncertain age and temper." It was characteristic behavior for a woman who tried hard to be true to the motto she borrowed from George Eliot: It is career enough to make life less difficult for other people.

When my wife and I met her in the spring of 1949, she told us proudly that in less than a month she would be eighty-seven years old and then demonstrated her health and agility by bending her erect body and placing her hands flat on the floor. I had sought her out because of her long association with George W. Cable, the subject I had chosen for my doctoral dissertation at Columbia. Her collection of his letters and her memorabilia about the enterprises on which they collaborated, which the Library acquired, gave important assistance to my research. Now that I am reviewing my Cable-Moffat collection and my own papers in the process of adding them to the Library's resources, it seems advisable to re-

cord some of my memories and to summarize the life of a woman who should be better known than she is.

Among fellow members of New York's Poetry Society, the National Association of Women Artists, and The Society of



Adelene Moffat was twenty-one and teaching in Gallatin, Tennessee when this photograph was taken.

Woman Geographers, Adelene Moffat had a reputation as a raconteur and one whose stories varied little with repetition. One of her favorites concerned the birth of a child on May 5, 1862, at College Hill, a suburb of Cleveland, Ohio, through which the Moffat family was passing. The seven-months baby seemed lifeless, and there was a caul over its face. One of the mother's helpers

detected life in the infant, removed the caul, and breathed into its lungs. The baby responded with a tiny cry. The woman took the infant to her home, bathed its body in goose grease, and fed it drops of warm goat's milk. When it was strong enough, its family moved on. "I was that baby," Adelene Moffat liked to conclude, "and I have been travelling ever since."

She often spoke of her father, John Moffat, who was born in Scotland but reared in Canada. There he met and married Adelene's mother, Lydia Landon, an American. Moffat, a teacher and temperance lecturer, was on tour during Adelene's early childhood, but in 1871 he settled his family on a large tract of land on the Cumberland Plateau near Sewanee, Tennessee. Adelene grew up in Monteagle, once named Moffat Station in honor of the father she revered for his humanitarian spirit and social conscience. She was taught art by her mother, a talented amateur painter, and she spent two years at York Collegiate Institute in Pennsylvania. When the family suffered severe financial reverses—Moffat was fleeced by a trusted associate and died a poor man—Adelene became an art teacher at Howard Female College in Tennessee, a position for which the governor of the state recommended her, and at Harrison College in Kentucky. She met George W. Cable in August 1887 when he spoke at the Monteagle Sunday School Assembly, a chautauqua that featured temperance leaders and notable southerners on its program.

Cable, at forty-two, was a celebrated author, often ranked with his friends Mark Twain and William Dean Howells. He was also, as the champion of an unpopular civil rights campaign, a highly controversial figure. After the success of his *Old Creole Days*, *The Grandissimes*, and other books about antebellum Louisiana, he moved from his native New Orleans to Northampton, Massachusetts, and now he was almost as busy with public affairs as with his writing and his platform readings from his works. Adelene Moffat shared his interest in the Bible (her father once studied for the ministry), political reform, civil rights, and public education,

and his feeling that they were destined to be “a noble stimulation to each other.”

In 1888 she accepted an offer from Cable that would enable her to study art in the East. She spent that summer giving his wife a hand with her large family, helping him with his correspondence, and contributing her skills to the promotion of his enterprises. One of these, the Open Letter Club, to which Columbia's President Seth Low belonged, was an ill-fated effort to help blacks and poor whites gain their rights as citizens, a cause Cable promoted more effectively in the essays collected in *The Silent South* and *The Negro Question*. The other project, the Home Culture Clubs, became a college settlement agency devoted to the Americanization of Northhampton's immigrant population and to other community services; it survives today as The People's Institute.

When Adelene Moffat enrolled at the Art Students League in New York in the fall, she also continued her work for Cable. One task was to take to the offices of various periodicals the articles about the problems of the New South that he solicited and hoped to place for later reprinting and distribution by the Open Letter Club. Encounters with editors and publishers and other people of consequence enriched her experience in Manhattan, and she moved easily among the dignitaries and socialites she met. When the Four Hundred gathered in 1889 at the ball commemorating George Washington's inauguration, she was there. In a note on her dance program describing an unpleasant incident, she affirmed her conviction that conduct, not class, marks the gentleman.

Cable pressed her into social service work again when her school year ended. The contract she agreed to that September set the pattern for their relationship over the years. She became “secretary” for the Home Culture Clubs, supervising the scattered reading groups at first and then directing the centralized activities at the agency's headquarters. She also kept on with her art when she could find time for it. As soon as she was able to do so, she moved from the boarding house operated by Cable's sister to a home of

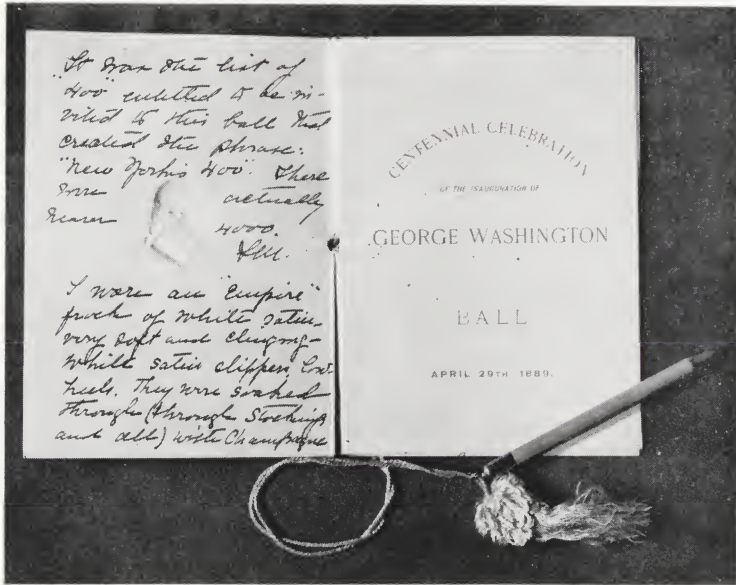
her own. It was often a haven for relatives from Tennessee. One niece, Mary Weir, was a beauty who is said to have rejected a proposal of marriage from a rising local lawyer named Calvin Coolidge. For several years the principal of the high school, Clarence B. Roote, and his wife were tenants in her house. She came to be regarded with admiration and affection by many of the leading figures in the community as well as by the people who were the beneficiaries of the agency she managed.

Cable relied on her for help with *The Letter*, a house organ he established and expanded as *The Symposium*. When he became editor of *Current Literature* for a few months, she contributed an article, "Howard Pyle's Quality as an Illustrator," and did at least one book review under a pseudonym. Earlier two of her articles had appeared in *Cosmopolitan* and the *Journal of American Folklore*. She may have made other contributions to Cable's periodicals under a pseudonym, and evidently she published poetry, political essays, and other pieces later in her life under pen names I have been unable to identify.

In 1897, overworked and burdened with debts, she thought of resigning from her job but won enough concessions from the management to stay on. The adult education programs were now conducted with considerable help from Smith College volunteers, who found her a good companion. In talks at her home on Sunday evenings she gave them advice on "How to Dress Well on Fifty Dollars a Year"—it could be done in those days—and on conduct: "Moffat's Moral Lectures to the Young" the girls called them. Three of her pictures were on display at the Tennessee Centennial Art Exhibit in Nashville that summer.

She took leave in June of 1902, when she was invited to accompany the American Exploration Society's expedition to Crete as a staff artist. It was delayed until the following spring, giving her the opportunity to spend a season of study in Paris at the Beaux Arts, in noted ateliers, and in private classes under Alphonse Mucha. Among the leaders of the expedition was her friend Har-

riet Boyd Hawes, who made her reputation as an archaeologist when the group uncovered at Gournia the most complete pre-Hellenic town discovered up to that time. Before light and air damaged the colors of the delicate pottery removed from the



Miss Moffat's dance program with her notes about the evening.

earth, Adelene Moffat made watercolors for the record, and some of these are among the illustrations printed in the classic report of the expedition. Though the experience whetted her interest in archaeology and travel and furthered her training as an artist, its climax was the news from Cable about a \$50,000 grant to the Home Culture Clubs from Andrew Carnegie. She came home with renewed enthusiasm for what Cable liked to call "the dear good work."

The passing years brought some strains. Her income was never enough for comfort. As the agency grew and changed, the work was sometimes a source of irritation. Summers continued to be

spent where she could teach art or take private lessons. Income from her studio and the classes she taught must have been important to her, as was the support she received from the Lyman family, Northampton philanthropists, especially when she and Cable became estranged. The break came in March of 1906, when he sent her a secret letter of dismissal. She did not contest his action, which provoked intense public and private controversy, but she did get a lawyer to collect the back wages he owed her.

It was the end of an era, but her career in social work continued in Boston, where she took a position with the agencies sponsored by Pauline Agassiz Shaw, daughter of Louis Agassiz and wife of Quincy Adams Shaw. Her causes included suffrage for women, world peace, prison reform, and vocational guidance, but her greatest commitment was to the education of children, and it was the day nurseries she supported that Adelene Moffat was hired to administer. For eight years she was chairman of the New England Division of the National Association of Day Nurseries. Mrs. Shaw was attentive to the special needs of the area's many foreign immigrants, and she made no distinction, a testimonial said, "of color, or race, or creed." Neither did Adelene Moffat, who was so firm in her endorsement of the struggle of black citizens for their civil rights that a handbill announcing her talk at St. Mark's Church on social settlements and the color line labelled her "Best Friend of Race in that Work." She was on the executive committee of the Boston branch of the National Association for the Advancement of Colored People at least from 1909 to 1912, and her address at the annual conference of the NAACP in 1913 was published in pamphlet form by the association. Mrs. Shaw became her friend and benefactor. When she died in 1917 she left a legacy that helped Adelene Moffat indulge her love of fine fabrics and antique jewelry, travel and archaeology.

In 1925, retired after eighteen years in Boston, she moved to New York, perhaps because her stand on the Sacco-Vanzetti case adversely affected her relations with some conservative friends. She must have lived somewhere else before choosing the apart-

ment on West 113th Street where I met her, for I recall among the multitude of art objects an unfinished picture of flowers in a window overlooking a river; her windows were notable, instead, for a fine view of the Cathedral of St. John the Divine. She said the painting was unfinished because she wanted to catch a particular effect of light on the scene that occurred for only a few minutes each year, and she was waiting patiently for her next chance to get on with the work.

Our conversations often strayed from Cable to other writers she remembered—Henry James and T. S. Eliot, for example—and to her travels in Europe and the Far East. She liked to tell about riding a wild stallion in a remote region of Asia Minor while on an archaeological trip to a Hittite site. She could handle her mount, but she found herself in trouble when another rider and stallion approached, and the two angry horses struck at each other with their hooves. She was rescued by a ragged girl who rushed from a hut and seized her horse by the nose, pinched its nostrils shut, and held the trembling but docile animal until she could dismount.

One would not expect time to change the nature of such an extraordinary character as hers, and it did not. In a letter sent to me in April, 1953, she explained her silence over the previous months:

On the 13th of February '52 a sportive wind lifted me off the pavement and deposited me on the sidewalk with a broken hip. I made a spectacular recovery.

Four days after my return to my own apartment the combination of a careless nurse and a swivel chair returned me to the hospital with the other hip broken. I am still on crutches but am told that my recuperative powers are remarkable and that I shall not be lame.

One of the expressions of sympathy she received was a note from William Beebe, then director of the New York Zoological Society Field Station in Trinidad, signed "Will."

When I visited her in June of 1955 she was especially careful to determine my identity before she unlocked her door. Recent



Mark Twain (left) and George Washington Cable, 1884.

events had renewed her fears of being under surveillance by Russian agents, she explained. Years ago, when she was copying some paintings in a museum in Germany, she heard about a young woman who claimed to be the Grand Duchess Anastasia, who escaped death when the Russian imperial family was murdered. Peter Kurth said that Miss Moffat formed the "Committee for the Grand Duchess Anastasia," became the woman's lifelong friend, and took down her dictation for "My American Experience," one of the documents at Harvard's Houghton Library on which he relied in writing *Anastasia: The Riddle of Anna Anderson* (1983).

The play "Anastasia," which opened on Broadway in 1954, created widespread interest in the question of the claimant's identity. Adapted from an earlier French drama, it was the source of a Hollywood version, starring Ingrid Bergman, in 1956. Helen Hayes and Yul Brynner starred in the Broadway production. Adelene Moffat praised the performance of Viveca Lindfors in the title role, but objected that the play was not historically accurate. She had attained some recognition as an authority, and at the close of my last talk with her she beamed as she showed me four large photographs of herself from which she was to select one to accompany an article on the subject she was preparing for *Ladies Home Journal* with the help of a staff writer. It was never completed.

Mrs. Berta N. Briggs, in a memoir in praise of her friend, recalled Adelene Moffat's pleasure at being honored by election to membership in The Society of Woman Geographers. At one meeting she gave hearty approval to a proposal to establish a fellowship as a means of encouraging women to make a career of teaching geography. When pledges were called for she offered two dollars, apologizing for her inability to give more but promising to remember the project in her will. Knowing her frugal life style, her associates smiled indulgently, but at her death on February 10, 1956, she left the society \$125,000. The Adelene Moffat Fellowship in Geography is an appropriate memorial to a remarkable woman.

Our Growing Collections

KENNETH A. LOHF

Barnouw gift. For addition to the collection of his papers Professor Emeritus Erik Barnouw has presented more than one hundred manuscripts, letters, proofs and related materials, including the papers relating to his books, *A History of Broadcasting in the United States*, *Documentary: A History of the Non-Fiction Film*, *Handbook of Radio Writing*, *The Sponsor: Notes on a Modern Potentate*, *The Magician and the Cinema*, and the revised edition of *Indian Film*. In addition, the gift includes files relating to Professor Barnouw's lectures, articles, broadcasts, the Robert Flaherty Film Seminar, and his important work relating to the creation of the Motion Picture, Broadcasting and Recorded Sound Division of the Library of Congress, of which he served as Chief from 1978 to 1981. There are letters from Pearl S. Buck, Norman Corwin, Paul Horgan, Akira Iwasaki, Pare Lorentz and Roger Manvell, among numerous others.

Benkovitz gift. Professor Miriam Benkovitz has presented the papers of Charles Wrey Gardiner, English poet, and founder and editor of *Poetry Quarterly* and the Grey Walls Press, both of which existed during the Second World War and the period immediately following. Included in the gift are inscribed first editions of Gardiner's books of poetry, manuscript drafts of poems, diaries dated 1918-1981, an account book of expenditures and books purchased, and correspondence with the poets and editors, Edwin Brock, Alex Comfort, Dannie Abse, Denise Levertov, Kenneth Patchen and James Laughlin, and with members of his family. There are also holograph manuscripts of three of his unpublished autobiographical novels, "No Money for Dreams," "The Frail Screen" and "Black Sahara."

Brockhoff gift. Miss Adele C. Brockhoff has donated a collection of 29 letters which she received from, among others, Harry Emerson Fosdick, Pauline Hemingway, Helen Keller, Pat Nixon, Nancy Reagan and Polly Thomson, as well as the following books signed and inscribed to her: Nella Braddy, *Anne Sullivan Macy: the Story Behind Helen Keller*, 1934, signed by both Helen Keller and Anne Sullivan Macy; Ernest Hemingway, *For Whom the Bell Tolls*, 1940, inscribed by the author, and *Winner Take Nothing*, 1933, autographed by the author; and Helen Keller, *Let Us Have Faith*, 1940, inscribed by the author.

Brown gift. A major addition to the papers of James Oliver Brown has been made by Mr. Brown with the recent gift of 1,084 Erskine Caldwell letters that he received while serving as Caldwell's literary agent. Covering the period, 1951-1965, the letters concern the publication, foreign editions and reprints of numerous novels and collections of Caldwell's short stories, including *The Courting of Susie Brown*, *The Complete Stories*, *Love and Money*, *Molly Cottontail*, *Claudelle Inglish*, *When You Think of Me*, *Jenny by Nature* and *Close to Home*. There are approximately nine thousand pieces of additional correspondence and documents pertaining to the writer's lectures and to publicity.

Cantor gift. Author, lawyer and printing executive Mr. Eli Cantor has established a collection of his papers with the gift of more than five hundred manuscripts, pieces of correspondence, and printed materials relating to his novels, short stories, poetry and non-fiction writings. Included are the corrected drafts, typescripts and proofs for his novels, *Enemy in the Mirror*, 1977, *The Rite*, 1979, *The Nest*, 1980, and *Love Letters*, 1980. There are also files of magazines containing contributions by Mr. Cantor, including *Esquire* and *Coronet*, and printed works issued by Gallery 33 of the Composing Room, which Mr. Cantor headed from 1961 to 1971.

Curtis Brown, Ltd., gift. Approximately 12,500 pieces of correspondence and related material have been added to the papers of Curtis Brown, Ltd., in a recent gift from the New York literary agency. Included are files of letters from W. H. Auden, Babette Deutsch, Lawrence Durrell, Gilbert Highet, Richard Llewellyn, Helen MacInnes, Ogden Nash, James Purdy and Susan Sontag.

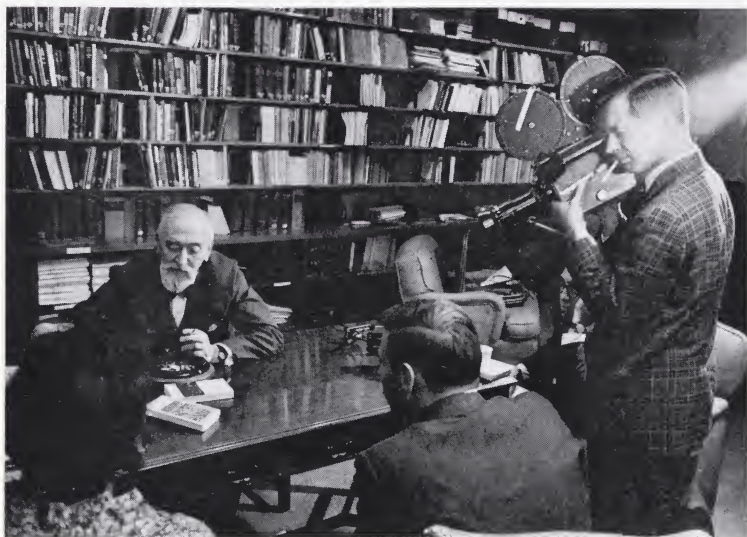
Fondiller gift. Mr. Harvey V. Fondiller (A.B., 1940; M.F.A., 1962) has donated a collection of 68 photographs by Mathew Brady, taken during the Civil War, made in 1950 from the original Brady negatives which were subsequently donated to the Smithsonian Institution. Included among the silver prints, each measuring 13½ x 16½ inches and mounted on boards, are portraits of the leading political and military figures of the day and scenes of battlefields and military sites.

Galpin gift. Mrs. Isabella P. Galpin has presented a group of papers of her late husband, Professor Alfred M. Galpin, relating to his friendship with, and scholarly interest in, Hart Crane, H. P. Lovecraft and Samuel Loveman. There are fifty-five letters from Loveman, three from John Unterecker and four from Brom Weber concerning Crane, as well as several Loveman poetry manuscripts.

Gregory gift. The New York literary agent Miss Blanche Gregory has established a collection of her papers with the gift of 355 letters written to her by Joyce Carol Oates, Thomas Savage and Paul Theroux. The 269 long and detailed letters from Joyce Carol Oates date from 1963, when the author was writing and publishing her first short stories, to 1982; thus, they cover the twenty year period during which the author published more than forty novels, collections of short stories and volumes of poetry. Paul Theroux's travel books and novels published from 1966 to 1980 are documented in a series of 76 letters in which he discusses his

publications, future writings and other literary matters. There is also a series of ten letters from the novelist and short story writer Thomas Savage dating from 1971 to 1980.

Hadas gift. A collection of the papers of the late Professor Moses Hadas (A.M., 1925; Ph.D., 1930) has been established by Mrs. Hadas with the gift of 263 letters, manuscripts, photographs and printed materials. There are manuscripts of his reviews and articles



Moses Hadas during a "Tele-Lecture" in 1965. (Hadas gift)

on classical subjects and of his translations of plays by Euripides, as well as correspondence from Robert Graves, Gilbert Highet and Mary Renault relating to Professor Hadas's books and other writings. There is also a file of photographs and printed material pertaining to Professor Hadas's "Tele-Lectures," a series of eighteen lectures on Greek drama, sponsored by the Ford Foundation, delivered in 1965 via Telstar satellite and telephone to classes at small liberal arts and teachers colleges.

Jahn gift. The mystery writer Mr. Michael Jahn has presented the corrected typescripts of his much admired and critically acclaimed novels, *The Quark Maneuver*, a paperback original, and *Night Rituals*. Also included in Mr. Jahn's gift are the page proofs, a bound uncorrected proof copy and a first edition of *Night Rituals*, which was published in 1983.

Kai gift. Miss Miwa Kai has donated her personal copy of Ansel Adams's *Born Free and Equal: Photographs of the Loyal Japanese-Americans at Manzanar Relocation Center, Inyo County, California*, published by U.S. Camera in 1944. The work, issued in a small edition and now of considerable rarity, is a photographic record by one of the greatest photographers of this century of the Manzanar internment camp where thousands of Japanese-Americans were relocated during World War II.

Lamont gift. Continuing to strengthen the collection of his papers, Dr. Corliss Lamont (Ph.D., 1932) has recently presented his correspondence with Jack Masefield and Sir Peter G. Masefield, nephew and cousin, respectively, of the poet John Masefield. The nearly seventy letters in the gift relate to many subjects of mutual interest concerning the Poet Laureate and his family, such as Dr. Lamont's writings on the poet, the publication of the poet's First World War letters, and the biography by Constance Babington-Smith.

Lehmann family gift. Dr. Shirley Lehmann Spohr and Dr. William Leonard Lehmann have presented an additional group of papers of their late father, Professor William Christian Lehmann (Ph.D., 1930), comprising seven hundred pieces of correspondence, manuscripts, notes and printed material which deal primarily with his researches on the Scottish philosophers Lord Kames and John Millar, and with Professor Lehmann's political and civic activities. There are notes for his lectures and manuscripts for his various publications, including that for his book, *John Millar of*

Glasgow. The correspondence files contain letters from Ralph Bunche, Franklin H. Giddings, Reinhold Niebuhr, Eleanor Roosevelt, Henry Wallace, and other public and academic figures.

Meriwether gift. Professor James B. Meriwether has presented a first edition of Manuel Komroff's *Juggler's Kiss*, 1927, inscribed by the author to the editor of *Esquire* and *Coronet*, Arnold Gingrich.



The Hindu goddess Devi as depicted in a nineteenth century manuscript from the Kashmir or Punjab hills of northern India. (Miller gift)

Miller gift. Two important and attractive illuminated Sanscrit manuscripts have been presented by Professor Barbara S. Miller (A.B., 1962, B.; A.M., 1964). The first is a nineteenth century manuscript on paper, produced in northern India, of which the first 229 pages, devoted to the goddess Devi, include two illustrated folios: one depicts the goddess, four-armed, seated on a lotus throne flanked by two male attendants, and the other, the goddess seated on a lotus throne with the gods of the Hindu trinity, Brahma, Vishnu and Siva, standing under a canopy paying homage

to her. Brightly illuminated, the illustrations are surrounded by borders of stylized garlands on gold and blue zig-zag forms. The second manuscript donated by Professor Miller, undated but known to have been produced in Nepal, has a text dedicated to Siva; written in black ink, the manuscript is illustrated by a drawing of Siva on the opening panel and several other figures and diagrams throughout the text.

Phillips gift. The papers of the late Randolph G. Phillips, an attorney *pro se*, have been presented by Mrs. Phillips. Comprising correspondence, manuscripts, documents and printed materials pertaining to Mr. Phillips's legal career, the collection includes files from the Four Seasons Securities Laws Litigation and from his lawsuits against Alleghany Corporation, Investors' Diversified Services and the American Stock Exchange. Among the correspondents are George McGovern, Edmund Muskie, J. W. Fulbright and William Ruckelshaus.

Plimpton gift. Mrs. Francis T. P. Plimpton has presented the papers of her father-in-law, the late George A. Plimpton, (Litt.D., 1929) and of her husband, the late Francis T. P. Plimpton. The late George Plimpton is well remembered for the magnificent gift of the Plimpton Library of medieval and renaissance manuscripts and rare printed editions; his papers donated by Mrs. Plimpton document the growth of that collection, and includes as well extensive files relating to his numerous other associations, among them, Ginn & Company, The Academy of Political Science, Phillips Exeter Academy and Union Theological Seminary, and to his writings, publications and lectures. Among the correspondents are Charles Francis Adams, Franz Boas, John Burroughs, George Washington Cable, Andrew Carnegie, John Dewey, William Dean Howells, Seth Low, John D. Rockefeller, Jr., and William Howard Taft. The papers of Mrs. Plimpton's late husband, the distinguished lawyer and diplomat Francis Plimpton,

pertain largely to his service as a member of the United States Delegation to the United Nations, 1960–1980, as president of the Association of the Bar of the City of New York, 1968–1970, and as a member of commissions and boards of numerous charitable, educational and governmental organizations. There is wide correspondence with leading figures in public affairs, including Edward Koch, John V. Lindsay, Thomas Mann, Edward M. Kennedy, Nelson Rockefeller, Adlai Stevenson and Robert F. Wagner.

Rank Association gift. The Otto Rank Association, through its director Miss Anita Faatz, has donated several collections of correspondence files and papers; fifteen pages of manuscript notes written in 1908–1909 by Sigmund Freud concerning Otto Rank's unpublished essays on *Die Nibelungenlied*, Macaulay, Kleist, Shakespeare, Homer and other authors; 223 letters by Rank and eighteen manuscripts of his writings, among which is the holograph manuscript of *Genetische Psychologie*; and more than thirteen thousand papers of the Association itself, comprising files relating to the publication of its *Journal*, membership and finances, and meetings and conferences, and including correspondence with Maxwell Geismar, Martin Grotjahn, E. James Lieberman, Anais Nin, and other psychologists, psychiatrists and social workers.

Rapoport gift. Six works published in the sixteenth century are among the group of eleven titles presented by Dr. Kenneth D. Rapoport (A.B., 1958), including: Francis Bacon, *Sylva sylvarum*, London, 1651, bound in contemporary calf; Geoffrey Chaucer, *The Workes*, London, 1561; a collection of the acts of Parliament published in London in 1575; and an edition of the writings of Origenes published in Paris in 1522. Among the later works in Dr. Rapoport's gift are the seventh edition of Samuel Johnson's *A Dictionary of the English Language*, London, 1785, Ambroise Paré's *Les Oeuvres*, published in Lyon in 1664, and Gui Tachard's *Second Voyage*, issued in Amsterdam in 1689.

Roudiez gift. Professor Leon S. Roudiez (A.M., 1940; Ph.D., 1950) has presented, for addition to the collection of his papers, a group of twelve letters written to him by the French philosopher Roland Barthes and a letter from the poet and author Charles



Engraving of a porcupine from Tachard's *Second voyage de Siam*.
(Rapoport gift)

Maurras, along with the poet's extensive handwritten comments on the dissertation written about his work by Professor Roudiez in 1950. In addition, Professor Roudiez has donated a collection of papers pertaining to Michel Butor and his American teaching and lecture engagements, which includes correspondence from colleagues and friends in the United States and France, as well as several critical and biographical manuscripts about Butor, one of the leading writers of the "New Wave" movement in French literature and a longtime friend of Professor Roudiez's.

Saffron gift. Dr. Morris H. Saffron (A.B., 1925; A.M., 1949; Ph.D., 1968) has donated a group of thirty-one first editions and reference works, among which is a bound file of the first 52 issues comprising volume one of *The New-York Mirror*, published in 1824, and edited by Samuel Woolworth and George Pope Morris.

Schaeffler gift. Continuing their series of annual gifts, Dr. and Mrs. Sam Schaeffler have this year presented several rare and important printed and manuscript items: a group of seventeen manuscripts, documents, broadsides and books relating to the French Revolution, among which the most important is a contemporary six-page handwritten account of the demonstrations that broke out in Grenoble on June 7, 1788, at the beginning of the Revolution; six bookplates relating to Columbia, including those of Nicholas Murray Butler, Myles Cooper, Richard Harison, William Samuel Johnson and Nathaniel Fish Moore; Alexander Petzholdt's *Der Kaukasus*, Leipzig, 1866, with the bookplate of Tsar Alexander II and in a Russian Imperial binding in full crimson morocco decorated in gilt; Voltaire's *Candide*, Paris, 1930, with hand colored illustrations by Robert Polack; and Albert Rhys Williams's *Through the Russian Revolution*, New York, 1921, inscribed by the author.

Spector gift. Mr. and Mrs. George Spector have presented the print of an early etching by Rockwell Kent, "Oak Street, New York," done ca. 1910. The etching, made by Kent at the time he was working in New York under John Sloan's guidance, is similar to that of the "King Street" etching, of which the Library's collection has the only known print.

Sypher gift. Works by Thomas Fuller, Walter Savage Landor, John Milton, Oppianus, Dante Gabriel Rossetti and Joannes Nicholai Secundus are among the fifteen volumes recently donated by Mr. Frank J. Sypher (A.B., 1963; A.M., 1964; Ph.D., 1968). Most unusual among the items in Mr. Sypher's gift are three complete decks of playing cards: the decks were printed in England,

ca. 1818, by Hunt & Sons, London; in France, ca. 1850; and in the United States, ca. 1850, by Samuel Hart & Co., New York. The first of these, printed during the Regency period, is in a contemporary hand-painted card box.

Wertheim gift. Knowing that our Stephen Crane Collection lacked the first issue of *Maggie, A Girl of the Streets*, New York, 1896, Professor Stanley Wertheim sought out a virtually pristine copy and presented it for addition to the Collection, thereby bringing our extensive holdings nearer to completion. Professor Wertheim has also donated to the collection of World War II ephemera and memorabilia four German items associated with the period, including a concentration camp identification card, autographed photographs of Admiral Doenitz, and Adolf Hitler's own copy of Joseph Berchtold's *Hilter über Deutschland*, Munchen, 1932.

Activities of the Friends

Finances. General purpose contributions during the twelve month period which ended on June 30th, 1984, totaled \$31,495, a three percent increase over the previous year. Special purpose gifts totaled \$130,375; contributions from individual Friends designated for the Rare Book and Manuscript Library building fund totaled \$254,490; and gifts in kind received during the year amounted to \$167,637. The total of all gifts and contributions since the establishment of the association in 1951 now stands at \$5,010,521. The Council also approved a transfer of \$10,000 to the Rare Book and Manuscript Library building fund, the fourth installment of the pledge made by the Friends to this project.

New Council Members. Mrs. Iola S. Haverstick and Messrs. T. Peter Kraus and Stuart B. Schimmel have been elected to serve on the Council of the Friends.

Fall Meeting. The fall meeting, a reception on the occasion of the opening of the Rare Book and Manuscript Library, will be held on Wednesday afternoon, December 5. The winter exhibition opening in the new Library is scheduled for Thursday afternoon, March 7, and the Bancroft Awards Dinner will be held in the Rotunda of Low Memorial Library on Thursday evening, April 4.

THE FRIENDS OF THE COLUMBIA LIBRARIES

AN OPPORTUNITY

The Friends assist the Columbia Libraries in several direct ways: first, through their active interest in the institution and its ideals and through promoting public interest in the role of a research library in education; second, through gifts of books, manuscripts and other useful materials; and third, through financial contributions.

By helping preserve the intellectual accomplishment of the past, we lay the foundation for the university of the future. This is the primary purpose of the Friends of the Columbia Libraries.

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